

The
Carnegie Institute and Library
of Pittsburgh

By
Elizabeth Moorhead Vermorcken

Carnegie Library of Pittsburgh
1916

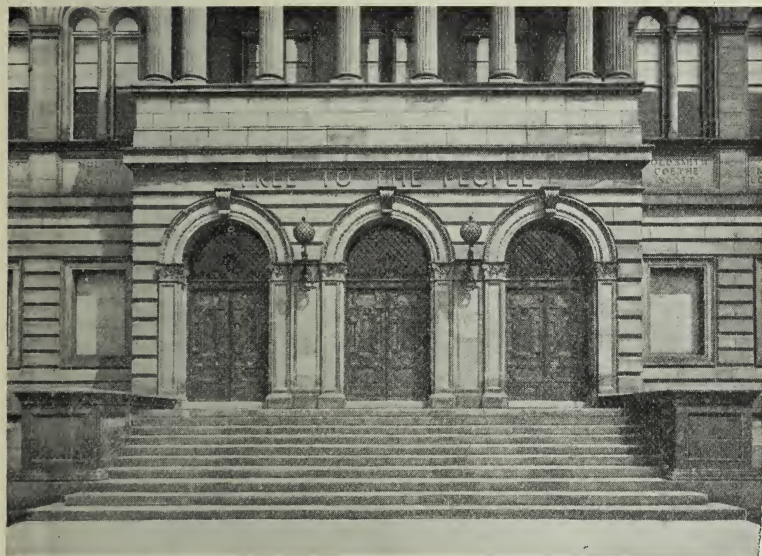
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THE CARNEGIE INSTITUTE AND LIBRARY OF PITTSBURGH

BY ELIZABETH MOORHEAD VERMORCKEN

A little less than a hundred years ago Hazlitt published his "Inquiry Whether the Fine Arts are Promoted by Academies and Institutions," in which he declares very emphatically, with all the critic's scorn of British Philistinism, that the arts are not dependent upon "encouraging circumstances" or any artificial props, but flourish best in obscurity. "Art is not science," he says, "nor is the progress made in the one ever like the progress made in the other."

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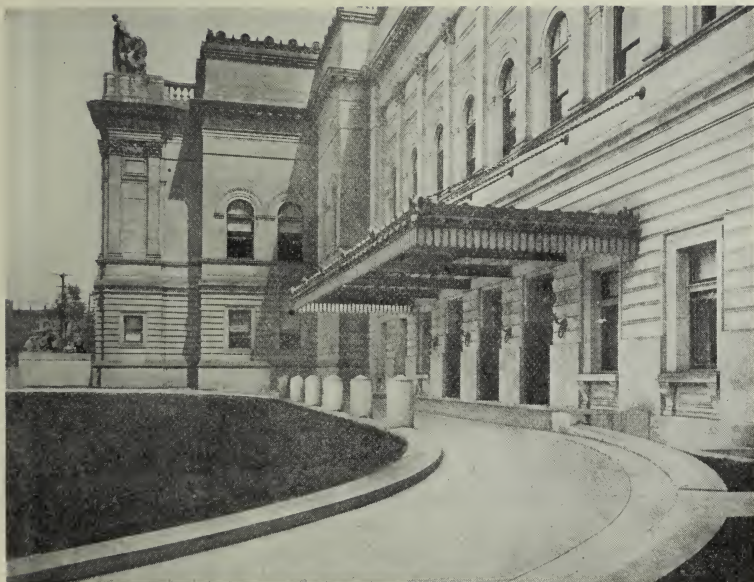
Taste and genius cannot be constrained by arbitrary means; moreover, artistic appreciation is the prerogative of the few, and the diffusion of taste is not the same thing as the improvement of taste. In other words, it is a mistake to make a good thing too common.

This conservative point of view, by no means obsolete, has its interest in connection with the establishment, in a city hitherto distinguished chiefly for its industries, of an institution designed for the promotion of both science and the fine arts—an institution which is broadly inclusive and democratic, aiming to make the best things as common as possible, based upon the principles that art and industrial education should go hand in hand, that science necessarily underlies all artistic expression, and that the artist, most susceptible of beings, is the product of his environment, and can develop his highest powers only where he is generally understood and appreciated. Art, according to this theory, springs from and is dependent upon popular sympathy.

Though too early to hazard any predictions as to the creative work that may result from the foundation of the Carnegie Library and Institute, it is safe to say that this institution has already become a definite shaping influence, a vital educational and social force among the people in general.

As some confusion exists, even in Pittsburgh, in regard to the terms Library and Institute, it is well to make it clear at the start that there are two separate organizations, controlled by two Boards of Trustees, though they occupy the same building (with the exception of one department of the Institute: the Technical Schools) and are of course closely related in their purpose and work.

As long ago as 1881 Andrew Carnegie planned to found a great free library; and this, with branches, was his first



CARRIAGE ENTRANCE

gift to the city of Pittsburgh. The Central Library Building was opened and dedicated with appropriate ceremony on November 5, 1895. It included within its walls a Music Hall, and an Art Gallery and small scientific Museum. But with the rapid growth of the city these departments all assumed greater importance, and the original building was speedily overtaxed. So, to meet the need of the people, Mr. Carnegie gave additional sums to enlarge the building, and liberally endowed the departments which now make up the Institute.

As it stands to-day, the entire institution is known as the Carnegie Library and Institute of Pittsburgh, and, except the Technical Schools, occupies the Central Library Building. This was completed in its present enlarged form and rededicated in April, 1907. There are the Library proper, which, with its outlying branches, is governed by a Board of Trustees of eighteen members and maintained by the city of Pittsburgh; the Music Hall, which is self-supporting; and the Institute, which comprises:

1. The Department of Fine Arts.
2. The Department of Museum.
3. The Department of Technical Schools, housed in special buildings.
4. Carnegie Library School.¹

These departments of the Institute are governed by a Board of Trustees of thirty-six members, and are maintained by Mr. Carnegie's endowment. The sum total of his gift up to the present time, including endowments and the cost of buildings, approximates \$18,000,000.²

The Central Library Building stands in the geographical center of the city, at the entrance of Schenley Park. Rolling hills, ravines, and meadows form an effective background to this massive pile of gray stone, which, having been destined to accommodate four distinct departments, naturally presented a problem to its architects. They have solved it by a practical adaptation of the Italian Renaissance. Its size and cost and the splendor of the materials used were so fully discussed by the press at the time of dedication last April that any detailed description here would be superfluous, and it is enough to say that the building covers an area of four acres, with sixteen acres of floor space exclusive of basements and power-house. The

¹ The Carnegie Library School was made a department of the Institute in April 1916. ² This amount is now approximately \$25,000,000.



FOUNDER'S ROOM

whole interior is light, well ventilated, and commodious, with the beauty that consists of perfect adaptation to use. It gives a sense of unrestricted space, and not the least among its attractions are the green vistas of the park from nearly every window.

The Library entrance occupies the western façade, and the frieze above its triple doorway bears the inscription: Free to the People. Bronze doors open into a handsome vaulted hall paneled with Tennessee marble, from which two broad staircases of the same material lead to the second floor. The effect of this entrance is dignified and harmonious. But more significant is the fact that the Library accomplishes its purpose; in a very real sense it is

“free to the people.” Entering the well-arranged Loan Department, the visitor is impressed with its homelike, cheerful atmosphere, and at once has a pleasant feeling of proprietorship. For everything is made comfortable, easy, accessible; some twelve thousand chosen books are placed within reach upon open shelves; the latest publications, and books which encourage special lines of reading, are displayed in movable racks. For instance, during the annual exhibition there is a well-filled rack labeled “Books which will help you to enjoy the exhibition in the Department of Fine Arts.” Periodicals and comfortable chairs make this an alluring resting-place. Throughout the hard times all the reading and reference rooms have been continuously occupied during working hours by unemployed men, who are taking this opportunity for study along the line of their trades and professions.

A very liberal policy was established by the first Librarian, Mr. Edwin H. Anderson, and is carried on by Mr. Harrison W. Craver, the present Librarian, with the result that restrictive rules are made as few as possible. Cards are issued when asked for, and books may be taken out immediately upon application for a card. Careless borrowers are supplied with temporary cards when they forget to bring their own, for it is the aim of the Library staff that no one shall go away unsatisfied. Two books of fiction are lent on one card, and practically no limit is placed on non-fiction—an inestimable boon to the student, who may carry off just as many volumes as he can handle.

And it works, this generous system! There are but few losses; the borrower rarely betrays the confidence reposed in him, for something in human nature instinctively responds to the spirit of trust and helpfulness.

A card of permission from the Librarian gives the visitor free access to the book-stack, which is built of white-



LADIES' SALON, MUSIC HALL

enameled terra cotta, and is lighted from three large courts. Ventilated by washed and filtered air, this stack is entirely dust-proof. Its eleven stories are connected by an electric elevator.

The Reference Department on the second floor is al-

ways besieged by students and inquirers. Its open shelves are filled with standard books of reference, and its efficient corps is called upon to furnish information of a most comprehensive order, the records for one day showing a list of questions which range from the Eleusinian Mysteries to Bernard Shaw! This department also renders valuable assistance to the women's clubs in Pittsburgh and in the neighboring towns, by preparing reference lists and collecting the best books on their respective topics. Here may be found an excellent collection of mounted photographs of paintings, places, architectural subjects, and so on, which are circulated among schools, clubs, classes, and individuals. Finely illustrated books are left lying open on the tables, on such subjects as European Art Galleries, the English Pre-Raphaelites, and Italian cities; in fact, everything is done to bring the means of a broad culture within the reach of even the casual visitor. The telephone service is one of the most interesting features of the work accomplished in this room. It is no uncommon thing for the Reference Librarian to be called up to give the pronunciation of a word or to find a quotation, and she has even been known to read an entire poem to the inquirer at the other end of the wire.

An especially interesting and characteristic department, which perhaps more than any other illustrates and fulfills local requirements, is that of Technology, developed under Mr. Harrison W. Craver, now Librarian.¹ This was the first public library in the country to establish such a department, and its value has been so amply demonstrated that several other libraries have followed Pittsburgh's lead. Comprehending the Natural Sciences and Useful Arts, the department is denominated technological because it is the Libra-

¹ When Mr Craver was appointed Librarian in September 1908, Mr E. H. McClelland succeeded him as Technology Librarian.



EAST ENTRANCE, VESTIBULE

rians's intention to devote it to applied science rather than to research. At present it contains about fifty thousand volumes, and complete sets of British and American patent records. It does about one-third of all the reference work, bringing the engineer and the mechanic to the Library.

Here the telephone again proves itself a useful adjunct, for it enables the busy manufacturer to get expert information in five minutes without leaving his desk.

In the southwest wing of the Library Building on the ground floor is the Children's Department. Its seven rooms are large, well lighted, equipped with low tables, chairs, and shelves especially adapted to little visitors. All the details are planned with a regard for hygiene as well as comfort. There is a study-room containing atlases, globes, and hanging maps, where the children of overcrowded homes may come for a quiet hour to prepare their lessons. Recognizing the supreme importance of early beginnings and the necessity for competent work in this direction, Mr. Carnegie has endowed a Training School for Children's Librarians, which is conducted by the Library and has put into the field seventy trained workers since its organization in 1901.¹ As it is the only school of its kind in existence, the students come from Europe as well as from all parts of the United States. These librarians have their own attractive study-room, furnished with books on children's literature, child psychology, and the like.

The Children's Department co-operates with the public schools in an effort to cultivate a taste for good literature in the young. Since all children, native and foreign-born, learn to read in our schools, it would seem only common justice that the want thus created should be freely and advantageously supplied. The Story Hour has been devised as a step to this end. Conducted by the students of the Training School and members of the department's staff, it attracts groups of eager listeners to the Central Library and all the branches. Two Story Hours are held weekly at each place: one for little children, when suitable legends,

¹ In April 1916 more than two hundred and fifty trained workers had been sent out by the School.



MUSIC HALL FOYER

myths, and folk-tales are related; the other for bigger boys and girls, who are held spellbound by stories from the Iliad and the Odyssey, from Shakespeare, and of King Arthur and Robin Hood. The prime object, of course, is

to awaken an interest in literature by kindling the imagination and fostering a healthy liking for romance, and the success of the method is certainly proved by the fact that, after the hour, the children invariably demand "the book with the story."

The following bulletin of "the most popular books" hangs in the Children's Room of the Wylie Avenue Branch, which is situated in one of the poorest districts in the midst of a large foreign and negro element:

The Story of Roland.

Tales of the Alhambra.

Kenilworth.

Ivanhoe.

The Boy's Percy.

Story of King Arthur and his Knights, etc.

That these children voluntarily choose such books is surely a satisfactory indication of the value of the Story Hour, opening as it does a door out of their cramped lives into a new world of beauty and imagination. Bible stories are also enthusiastically received. One child recently put in a request at this Branch for "the book about Morris in the grass trunk that was drowned in the water"—which sorely taxed the Librarian's ingenuity until by a sudden inspiration she remembered Moses and the bulrushes!

The Library system is a great sympathetic plexus, stretching out living filaments into every quarter of the city. A large foreign population and small professional class make active and aggressive measures desirable in Pittsburgh. The Library must go out to the people; it cannot wait for them to come to it. Special distribution is also necessitated by the topography of the town, which is divided not only by three rivers, but by numberless hills, bluffs, and deep gullies. So, to reach these separate districts, the Library includes one hundred and seventy-seven

agencies, consisting of branch libraries, deposit stations, school stations, summer playground stations, home libraries, and reading clubs.¹ Most of these agencies are under the supervision of the Children's Department, being designed for the special benefit of the young.

Home libraries are sent out once a week in small cases directly into the homes of the poor. A visitor from the Library distributes the books in each case, and spends an hour among the children who assemble for the occasion at the home of one of their number. This work has an indefinable scope, for it accomplishes much more than the mere carrying of books into the slums; the visitor soon acquires personal influence in the neighborhood, and is often able to be of practical service.

Reading clubs do a somewhat similar work among the gangs of idle boys who hang about street corners, ready for any mischief. Several school boards and mission houses, the Newsboys' Home, and other institutions have provided rooms for such clubs, which are organized and directed by a Library visitor.

Work so inclusive and far-reaching as this requires special preparation, and Mr. Carnegie's Training School fills a definite need in qualifying the right young women to cope with the complex conditions of child life in our great cities.

The western projection of the main façade, fronting Forbes Street, forms the entrance to the Music Hall. The doorway is flanked by bronze statues of Shakespeare and Bach. The vestibule, of dark Siena marble, is stately and impressive; the foyer departs from the restraint that characterizes the rest of the building, being almost barbaric in its richness and glitter. With lofty columns of green Tinos

¹ For 1915, on account of reduced appropriation, this figure was only 132.

marble, lavish gold incrustations, and a variously colored inlaid floor; it is sumptuous and striking after the manner of the foyer of the Paris Opera-House. The Music Hall itself was untouched during the alteration of the building, and remains as it was at the time of the first dedication in 1895, a well proportioned and harmonious auditorium, all in white and gold and soft dull red, entirely gratifying to the eye.

The Music Hall is controlled by a committee appointed by the Library Board,¹ and is practically self-sustaining, being in constant demand for concerts, lectures, and meetings of all kinds. Mr. Carnegie, however, has provided an emergency fund for its operation in case of a deficit.

Here the Pittsburgh Orchestra, under the direction of Mr. Emil Paur, gives its concerts during the winter;² and here, every Saturday night and Sunday afternoon from October until June, large crowds come to hear the free organ recitals given by Mr. Charles Heinroth, the city organist. His musical lectures carry out the educational purpose which animates every activity in the building.

Unlike the Library and Music Hall, the departments of the Institute are operated solely by Mr. Carnegie's endowment.

The eastern projection of the building corresponds with the Music Hall entrance, with statues on either side of the doorway representing respectively Galileo and Michelangelo. Passing through the vaulted vestibule, we find ourselves in a beautiful hall three stories in height, and open to a glass roof. It is paneled in mellow-tinted Hauteville marble and decorated with John W. Alexander's famous mural paintings. Those which form the frieze of the

¹ In April 1916 the Music Hall was placed under the control of the Institute. ² The Orchestra was discontinued at the close of the season of 1909-1910.



ENTRANCE TO MUSIC HALL

first floor depict the industries of Pittsburgh—muscular, half-nude figures at work in the smoke and glare of the furnace. At the head of the staircase on the second floor

is a great figurative representation of the city as a mailed knight rising triumphant out of vaporous clouds of smoke and steam. The series is not yet complete.¹

The chief activity of the Department of Fine Arts, of which Mr. John W. Beatty is Director, is the annual exhibition of paintings held in the months of May and June. As this is the only competitive international exhibition presented in the country, it seems hardly an undue assumption to call it the American Salon. The scheme of administration raises the exhibition above local standards and gives it prestige in Europe. There are Foreign Advisory Committees in London, Paris, Munich, and The Hague, which pass judgment upon the works of foreign artists. The Jury of Award, meeting in Pittsburgh, is elected by vote of the exhibitors; it consequently expresses as nearly as possible the opinions and verdict of the competing artists themselves. That any suspicion of provincialism or partisanship in the final judgment may be avoided, it is required that two members of the Jury be residents of Europe. While in Pittsburgh the Jury are guests of the Institute, by which all traveling and hotel expenses are defrayed.

Three medals, carrying with them respectively awards of \$1,500, \$1,000, and \$500, are offered yearly, without regard to the painters' nationality. The prizes of the late exhibition, in 1908, were conferred upon Thomas W. Dewing, of New York, Henri Eugène Le Sidaner, of Paris, and Emil Carlsen, of New York.

This system naturally brings here some of the best work of European painters. Pittsburgh cannot lay claim to any distinctive art atmosphere as yet, but once a year it has its moment of exotic bloom, which gives it a part in the uni-

¹ A description of these mural paintings, written by Mrs Alexander, will be found on page 30. Mr Alexander died on June 1, 1915, before he had had time to complete the panels for the third floor.

versal flowering and leaves a lingering fragrance for the duller months.

A permanent collection of noteworthy paintings may be seen in the galleries on the second floor. No attempt has been made to secure examples of old masters, which would necessarily be second-rate; the collection is frankly modern, representative of the best effort of our own time. Where all are good it would seem invidious to discriminate, but a few of the better-known works may be indicated, such as Dagnan-Bouveret's much-discussed "Disciples at Emmaus," the gift of Mr. H. C. Frick; Winslow Homer's vigorous and dramatic "The Wreck;" that subtle study of a temperament, Whistler's portrait of Sarasate; and Lucien Simon's "Evening in a Studio," a vivid group, astonishingly brilliant in execution. Puvis de Chavannes and Raffaelli are represented by characteristic canvases; there is a poetic picture by Aman-Jean, quiet and discreet in tone, with dreaming, almost morbid, figures; and the Glasgow School is seen at its best in work by E. A. Walton, John Lavery, and Alexander Roche. But the strength of the collection is in American art, as such names as Inness, Tryon, Gari Melchers, Twachtman, Schofield, Redfield, Benson, and Alexander abundantly prove.

Photographs of all these paintings are circulated in the public schools, and serve to direct the attention of the children and their parents to the Institute and its exhibitions.

There is a Hall of Bronzes, containing reproductions of those in the Museum at Naples, also an interesting collection of original drawings by American artists, but the Halls of Sculpture and Architecture are the distinguishing feature of this department. In these sections it has been Mr. Beatty's purpose to produce an impression of beauty which shall make an instant appeal to the imagination, and in this he has certainly succeeded. The Hall of Sculpture,

two stories in height and roofed with glass, has the proportions of a Greek temple, with columns of Pentelic marble and green-tinted walls. There is a pervading sense of stability and repose in this beautiful room. Around the ceiling, at the exact height of the original, runs the Parthenon frieze. The collection of casts, though small, is so well chosen that it gives a chronological view of the development of sculpture, beginning with Assyrian and Persian bas-reliefs and seated figures from Egyptian tombs—mysterious immobile forms surveying the hall as if they had solved the secret of the ages—and continuing through the glories of Greek art, including the metopes of the Parthenon and its eastern pediment. It is planned to complete the historic development of sculpture by extending the exhibits through the Renaissance period.

In the Hall of Architecture Mr. Beatty has cared less to convey bare archæological information than to create enduring and inspiring images. The average exhibition of architectural casts consists of dry fragments, interesting only to the expert; here we have a harmonious whole that gives delight to the veriest tyro.

There is a perfect illusion. We are suddenly transported, as if by some magic carpet, to France, and stand in the porch before the abbey church of Saint-Gilles, in the Department of Gard—not a fragment, but the entire porch itself, with its heavy doors swung open so that we may mount the worn step and cross its threshold. This beautiful Romanesque façade of the twelfth century, so exactly reproduced, true in color and accurate in detail, has an indescribable effect. Instinctively the beholder is hushed to silence. Indeed, reverence is the dominant emotion aroused by this noble Hall of Architecture, and one almost feels the visible presence of the company of saints and martyrs whose sculptured images look down from the church portals.

Besides the Church of Saint-Gilles the Hall contains many other interesting casts: among them the Lions' Gate from Mycenæ; the Choragic Monument of Lysicrates; the south end of the Erechtheum; and examples of French and Italian Gothic, French and Italian Renaissance. About one hundred and twenty-five casts are to be added to those already placed, and the Hall will then represent with reasonable completeness the entire history of architecture from the earliest periods to the late French Renaissance. In an important sense the dual character of the exhibition will be maintained: inspiration for the layman and definite technical instruction for the student.

The Department of Museum, under the directorship of Dr. William J. Holland, occupies large rooms and galleries on the first, second, and third floors, and covers an area of some 104,000 square feet of floor space. As this department is too specific for general treatment, a mere enumeration of its different sections must suffice here.

It comprises exhibits in Vertebrate and Invertebrate Zoölogy; Entomology, a complete and very important collection; Botany; Mineralogy, including the valuable collection of Pennsylvania minerals bought from Mr. W. W. Jeffries, of West Chester, Pennsylvania; Palæontology; Comparative Anatomy and Osteology; Archæology and Ethnology; Numismatics; Ceramics; Textiles; Graphic Arts; Transportation, etc. Some of these collections have not yet been installed.

Much important work is done in the field, a special fund being provided by Mr. Carnegie for explorations. Through his generosity and initiative the Section of Palæontology has become one of unusual interest and value. The famous collection of fossils belonging to Baron de Bayet, of Brussels, was purchased for the Museum at a cost of \$25,000. In the same gallery may be seen the huge skeleton of the

diplodocus, of which replicas have been presented by Mr. Carnegie to England, Germany, and France. This is the largest fossil dinosaur in the world;¹ it is somewhat composite, the greater portion having been found in Jurassic beds of Sheep Creek, Albany County, Wyoming, by an expedition sent out by the Carnegie Museum in the year 1899. The mastodon, found in 1897 near Waterloo, Indiana, is also a peculiarly perfect specimen.

The section of Archæology is rich in interesting antiquities obtained in Costa Rica by a recent expedition.

Perhaps no department of the Carnegie Institute is doing a greater educational work than this. There is a small lecture-room in which talks on scientific subjects are given and special specimens are exhibited. The Academy of Arts and Sciences is associated with the Museum in giving free lectures. In most of the sections the plan is adopted of having a small exhibition series for the general public, while special collections are kept apart for the use of students. These can always be seen upon request. Many collections—birds, minerals, botanical specimens, etc.—are lent to schools for two weeks at a time. The fine French manikins in the Section of Comparative Anatomy are in constant use by medical and dental students.

Any attempt to describe so comprehensive an institution as Mr. Carnegie's gift to Pittsburgh must necessarily be inadequate and superficial; but it is hoped that the present account may at least suggest something of its profound significance in the heart of this toiling city, whose people are often accused of laying waste their powers in getting and spending.

¹ The skeleton of *Apatosaurus Louisa*, recently discovered in Utah, the largest skeleton of a dinosaur in any museum in the world, has recently been placed upon view in the Carnegie Museum.



EAST LIBERTY BRANCH

A FEW FACTS ABOUT THE CARNEGIE LIBRARY OF PITTSBURGH

The Carnegie Library of Pittsburgh is a free public reference and circulating library founded by Andrew Carnegie and maintained by the city of Pittsburgh.

HISTORY

1890. Mr Carnegie gave to the city \$1,000,000, later increased to \$1,100,000, for a Central Library building and branch buildings.

November 5, 1895. Central Library opened with 16,000 volumes and a staff of 16.

1898 to 1910. Eight branch libraries opened.

1901. Carnegie Library School opened.

Until April 1916 this was called the Training School for Childrens Librarians.

1899 to 1903. Mr Carnegie gave \$5,000,000 for enlarging the Central Library building.

April 11, 1907. Enlarged building opened to the public.

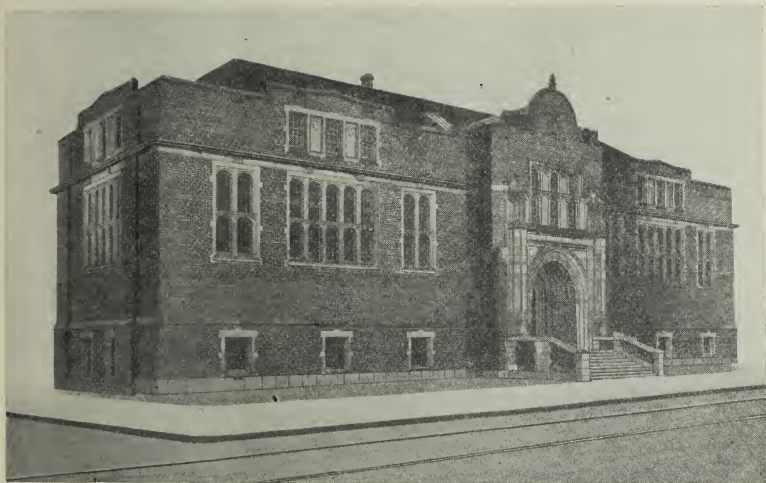
The Central Library building stands on Forbes Street at the entrance to Schenley Park. It is built of light gray sandstone in a modification of the Italian renaissance style. It measures 400 feet on Forbes Street and 600 feet along its east side, covering approximately four acres.

The Carnegie Library and the Carnegie Institute, although closely affiliated, are separate organizations. The Library is maintained by the city of Pittsburgh; the Institute, consisting of the Department of Fine Arts, the Museum, the Carnegie Institute of Technology, and the Carnegie Library School, is endowed by Mr Carnegie. The Library is governed by a board of 18 trustees, who are also *ex-officio* members of the Institute board of 36. Three departments of the Institute, the Art galleries, the Museum, and the Library School, are in the Carnegie Library building; the Carnegie Institute of Technology has its own buildings.

DEPARTMENTS OF THE LIBRARY

EXECUTIVE DEPARTMENT, on first floor at left of west entrance, occupied by the Librarian, his secretary and clerks.

LENDING DEPARTMENT, on first floor opposite west entrance, a large room lined with shelves containing about 12,000 volumes freely accessible to all readers. 90,000 more



HOMEWOOD BRANCH

volumes for circulation are kept in the book stack adjoining. A complete card catalogue of circulating books is kept in this department.

The book stack is 11 stories high, capacity about 800,000 volumes. It is fire proof and as nearly dust proof as possible. All windows are hermetically sealed and the air is washed before being forced into the stack. An automatic electric elevator connects all floors.

REFERENCE DEPARTMENT, on second floor. The room is 91 x 44 feet with a wing 68 x 32 feet. It is furnished with 20 reading tables, and chairs for 136 persons. On shelves about the walls are 10,000 volumes free of access to all. Over 65,000 more volumes are in the stack. A complete

card catalogue of all reference and circulating books is kept here. This department is at the service of those desiring information along any line. The special work of its seven assistants is to look up material and prepare reference lists for individuals and clubs, and to answer inquiries by letter and telephone.

Special collections in Reference and Lending Departments:

Reference	Volumes
Bernd collection, Architecture.....	2,768
Merz collection, Music.....	2,000
Philatelic collection (estimated).....	550
Reference and Lending	
Schwartz collection, Ethics.....	1,808
Stuart collection, Single tax.....	90
Pittsburgh imprints (estimated).....	2,000
Mounted photographs.	2,581
Lending	
Music, scores.	1,319
Embossed books for the blind.....	2,034

The Periodical Reading Room, seating 114, is also on the second floor. It contains current numbers of 1,060 periodicals and 123 newspapers, to which readers have free access.

TECHNOLOGY DEPARTMENT, occupying five rooms on the third floor, seating capacity, 250. There is shelf space for 14,000 volumes. The catalogue of this department includes all reference and circulating books in the Library on scientific and technical subjects. The collection is especially strong in the literature of chemistry, engineering, metallurgy and patents. More than 400 technical and trade peri-

odicals are received regularly, and many of the files are complete. There are loose-leaf and card indexes to more than 200 engineering journals, and separate card catalogues are kept up to date for each of the following sets:

Publications of United States Department of Agriculture.

Publications of State Agricultural Experiment Stations.
Topographic sheets of United States Geological Survey.
More than 8,000 trade catalogues.

(Under firm name, and subject.)

About 300 house organs.

(Under firm name, subject, and title.)

It is the purpose of the Technology staff to enhance the value of the collection by giving personal assistance to readers.

CHILDRENS DEPARTMENT, on first floor, south wing. Here are located the offices of the department, three children's reading rooms, the children's study room and the teachers' reading room. The work of the department is not confined to the children's rooms at the Central Library and branches. It has a collection of 31,000 books for children's reading which are circulated only through the city schools. It also places small collections of books, called home libraries, in many parts of the tenement district, where little reading clubs are conducted among a class of children who would not otherwise enjoy the use of the Library.

THE CARNEGIE LIBRARY SCHOOL, which is under the management of the Library, is also in this wing. Its object is to train young women for library work with children. More than 250 of its former students are now serving as children's librarians in various parts of the country.

ORDER AND CATALOGUE DEPARTMENTS, occupying two large rooms on the second floor. The Order Department has charge of the purchase and receipt of books. The Catalogue Department classifies and catalogues all books and prepares them for the shelves, keeping up to date the 21 card catalogues at the Central Library and branches.

PRINTING AND BINDING DEPARTMENT, in the basement, south wing. The printing of all library publications, catalogue cards and forms, and the binding of the books and magazines are done here. In 1915 there were printed 82,892 copies of catalogue cards, 1,137,698 copies of forms, also 44,983 copies of Library publications, representing 1,756,878 page impressions. During the same year 47,893 volumes were bound, rebound or repaired.

PUBLICATIONS OF THE LIBRARY. The principal publications are the Monthly Bulletin of additions to the Library, published regularly except in August and September; Classified Catalogue of all books in the Library, 1895-1911, 8 volumes, 9,385 pages; Catalogue of books in the Childrens Department; Annual reports, and a number of special catalogues and reference lists. A full list of publications now in print may be seen in the current issue of the Monthly Bulletin.

WHO MAY USE THE LIBRARY

All residents and tax-payers of Pittsburgh.

Non-residents employed in the city.

Other non-residents on payment of \$1 a year.

Non-resident clubs on payment of \$3 a year.

Teachers and students of educational institutions in the city.

Temporary residents on deposit of \$5.

The use of the Reference and Technology Departments is free to all, whether residents of Pittsburgh or not.

Those who cannot come to the Library may send their requests for information by mail or telephone.

Branch libraries: Lawrenceville, West End, Wylie Avenue, Mount Washington, Hazelwood, East Liberty, South Side, Homewood.

ADMINISTRATION

President of the Board of Trustees: S. H. Church.

Chairman of the Library Committee: J. J. Turner.

Librarian: Harrison W. Craver.

STATISTICS

From the annual report for the year ending December 31, 1915.

Number of volumes in Library..... 422,201

Number of volumes in Central Library..... 279,550

Total home circulation.....1,355,980

Number of volumes used in Reference Room. 203,634

Number of volumes used in Technology

Room. 168,960

Number of visitors to Reference Room..... 50,645

Number of visitors to Periodical Room..... 83,939

Number of visitors to Technology Room... 33,539

Number of visitors to Branch reading rooms 634,747

Total. 802,870

Number of borrowers' cards in force..... 113,659

Number of persons on staff (not including
janitors, engineers, etc.)..... 200

Number of persons on staff, Central Library
alone. 130

City appropriation.\$ 200,000

JOHN W. ALEXANDER'S MURAL DECORATIONS
ENTITLED
"THE CROWNING OF LABOR"

BY MRS J. W. ALEXANDER

In undertaking the decorations for the entrance hall of the Carnegie Institute Mr Alexander considered as absolutely essential a subject appropriate to the city of Pittsburgh.

He finally selected as a subject for the entire series "The Crowning of Labor."

The decorations consist of a frieze of fifteen panels surrounding the first floor, a series of large panels at the top of the main staircase and surrounding the gallery of the second floor, twelve panels grouped about the third floor staircase and a completing set of twenty-one panels on the third or top floor which have not yet been placed.

In the panels of the frieze of the first floor the idea has been to show the energy and force of labor. These panels are filled with toiling figures seen in and out of smoke and steam from the furnaces, the immense harnessed energy of which is directed by labor into various useful channels.

From these panels the smoke and steam rise up into the larger panels at the head of the main staircase, where emerges a mailed figure typifying Pittsburgh.

Pittsburgh has been depicted as a knight in steel armor in order to suggest the strength and power of the city. Labor having reached its highest expression, the city is being crowned and heralded by hosts of winged figures blending with the smoke and steam, which have partially dispersed. These figures bear tributes to the city, such as Peace, Prosperity, Luxuries and Education. To the left of the mailed figure the ugliness and impurities roll away in

clouds of dark vapor twisted into the forms and faces of grotesque demons.

These winged figures appear on all sides of the second floor except in the alcoves, where the panels again represent the energy and power of the city, but differ from the frieze of the first floor, for here we find depicted the high buildings in process of erection, the heavy trains of cars, the boats on the rivers, the blast-furnaces and the hills which are so much a part of Pittsburgh.

At each end of these alcoves high narrow panels, representing men at work against the sky as if at a great elevation, connect the frieze with the larger panels of the second floor.

About the third floor stairway is a series of twelve panels containing nearly four hundred figures which represent the ceaseless, resistless onward movement of the people. In these panels crowds of men, women and children press on toward progress and success. The types selected are the ordinary types of American working people. No effort has been made to idealize them either in dress or feature.

The panels for the third floor are not yet completed, but when finished will represent the result made possible by labor and depict the various arts and sciences represented in the work of the Institute and Library, the study of which uplifts and beautifies life.¹

¹ Mr Alexander died on June 1, 1915, before he had had time to complete the panels for the third floor.



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SCHEDULE OF LIBRARY HOURS

CENTRAL LIBRARY—Reference, Technology and Periodical Rooms open week days from 9 a. m. to 10 p. m.; Sunday from 2 to 6 p. m. Lending Room open week days from 9 a. m. to 9 p. m. Childrens Room open week days from 9 a. m. to 9 p. m. (See schedule of holiday hours below.)

BRANCH LIBRARIES—Open week days from 9 a. m. to 9 p. m. Childrens Rooms open from 9 a. m. to 6 p. m. (See schedule of holiday hours below.)

HOLIDAY HOURS

NEW YEAR'S DAY. *Central Library*—Reading rooms open from 9 a. m. to 10 p. m. Lending Room closed. *Branch Libraries*—Reading rooms open from 2 to 6 p. m. No books issued for home use.

WASHINGTON'S BIRTHDAY. All departments open as usual.

GOOD FRIDAY. All departments open as usual.

MEMORIAL DAY. All departments closed.

JULY FOURTH. All departments closed.

THANKSGIVING DAY. *Central Library*—Reading rooms open from 9 a. m. to 10 p. m. Lending Room closed. *Branch Libraries*—Reading rooms open from 2 to 6 p. m. No books issued for home use.

CHRISTMAS. All departments closed from 6 p. m. December 24 to 9 a. m. December 26.